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Therefore, the most important educational work to be undertaken by this Association is to form plans whereby college museums and art galleries may secure and exhibit to their students the best possible reproductions of splendid objects of art; and further to devise means for securing a series of exhibitions which shall bring to the college and university the very best available original works of art.

And the most important single question for this meeting is the "Round Table" after lunch today, when Prof. Smith will open the discussion on "How can we increase the number of future college graduates who shall have received some artistic inspiration through art instruction during their undergraduate course?"

The Teaching of Drawing and Design in Secondary Schools.
ARTHUR POPE, *Harvard.*

There are three main and rather distinct aims to be considered in the teaching of drawing and painting in the elementary and secondary schools. One aim is to give training in design in order to develop understanding of the fundamental principles of design and to train the taste and judgment. Another aim is to give training in representation in simple modes, like line and flat tone, in order to increase definite visual experience and to develop the imagination in genuine expression of this experience. The third aim is to give training in the accurate description of objects. This, if properly taught, also gives valuable training in observation.

Up to the present time the last aim is the only one that has been at all definitely taken into account. The manner of teaching drawing in schools has been little but a dim reflection of the imitative methods of the ordinary art schools, with the serious defects of art school methods necessarily exaggerated. In the art schools drawing and painting has been conceived entirely as a matter of accurate imitation of casts or

“the life.” Design has been at best a side issue, to be picked up instinctively, or else to be acquired as a matter of a few rules of questionable soundness.

There has never been any thorough understanding of fundamental principles among teachers or students in the art schools. In the secondary schools teachers trained in the art schools, either directly, or indirectly by way of Normal School courses, have tried to apply the art school methods of imitation; but in the schools where drawing is taught for an hour or a half hour at a time and only at infrequent intervals, it has been impossible to employ subjects as stimulating even as the plaster cast or “the life.” There has consequently been an enormous amount of drawing of cubes, pyramids and cones, and books, ginger jars, chi-anti flasks, chairs, tables and vegetables, in “pencil” or “pen and ink” or “water color,” varying in effect as a general rule according to the ability of the pupil to imitate the manner of the teacher.

The poverty of this kind of teaching has been pretty generally felt, and attempts have been made to get more interest into the work; but efforts at correction have too frequently tended toward pretensions attempts at “artistic” effect, to attract attention in school exhibitions, rather than toward reasonable methods to give real understanding. Too often the desire for results that should look “artistic” has led toward imitation of the mere superficial effect of the work of great artists, or perhaps still more often of popular illustrators. One of the most widely known supervisors in the country lays especial stress on artistic looking results, and he winds up his own chalk talk to children with an imitation of Corot! Above everything else we must remember that the value of education in drawing and painting is measured not by the superficial attractiveness of results, but by the degree of understanding acquired by the pupil.

Of recent years experiments in more rational methods of teaching have been made, and important results have in some instances already been achieved, results suggesting possibilities in the way of training of taste and judgment, and of development of visual experience, the importance of which can hardly be overestimated. Miss Kallen, who is a pioneer in this work, is going to tell you about her experiments in teaching design, along with representation in simple modes based on actual experience and imagination, beginning with very young children. These experiments show the possibility of training children in a definite understanding of the terms of the language of drawing and painting, and in an expression of ideas of design and of representation in these terms. This means development of genuine artistic judgment, of understanding of the fundamental principles of all design. Teaching of this sort can be begun in the lowest grades and carried on into the upper grades, with possibly in the High School more emphasis placed on the more abstract theory of design on the one hand, and on the other, more insistence on accurate representation in drawing directly from objects.

The teaching of drawing as a means of accurate description of objects should be regarded, however as a distinct aim as compared with the other two. Drawing or painting is a useful means of expression like any language valuable not only in this way and as an aid in the development of the power of observation, but also useful in connection with many occupations and professions. In the teaching of drawing from this point of view, accuracy of observation and of description should be recognized as of primary importance. The accurate description of objects as existing in the round, involving an understanding of perspective, and the rendering of solid form by means of light and shade, is usually too complicated for younger children to do well, and ought I believe to be

reserved for the higher grades, perhaps for the High School. Even here the work should be restricted to comparatively simple modes and definitely arranged subjects. The chief thing in this as in other teaching is to make the work definite and based on thorough understanding. I believe that the representation of color values and of complete tone relations should not be attempted. The reason for this is I think well stated in a letter which is being sent out by the Committee of Examiners in Drawing of the College Entrance Examination Board. It says, "Particular attention is called to the statement in the requirements 'without attempt to represent color or color values,' and to the customary phrase in the examination questions, 'without regard to color value.' On account of the greater complexity of value relations involved, as well as on account of the comparative ease with which a certain specious pictorial effect may be obtained, the attempt to express color values has, under preparatory school conditions, tended to induce inaccurate and slovenly work; it is possible, on the other hand, to give in these schools satisfactory training in accurate description of the form of simple objects in light and shade."

I should suggest then as a proper programme to be aimed at in further development of the teaching of drawing and painting in the secondary schools:

First, drawing and painting in the manner of pure design. This to be begun in the lowest grades.

Second, representation in the simple modes, based on genuine experience and imagination. This should begin somewhat later, on the basis of the work in design. Orderly methods of expression can be insisted on.

Third, drawing from objects with the idea of expressing solid form in line and in light and shade.

The problem that confronts us is much the same as confronts those attempting to develop a rational system of musical education. Modern educators lay emphasis on the importance of training the ear by practice in singing, and on training the taste and judgment by familiarity with good music—especially the folk songs, which are the genuine expression not of individuals but of whole communities and nations, and have been gradually made perfect by development often through several generations. In a similar way we should lay stress on the training of the eye by actual practice in drawing and painting, and the developing of the taste by familiarity with fine performances. In the best examples of Persian carpets, or Peruvian, Coptic, Persian, Sicilian, and Italian, as well as Chinese and Japanese textiles of all kinds, we have what corresponds to folk songs. These are also the artistic expression of whole communities, and have been made perfect by the experience of many generations of fine artisans. These are more and more easily available in the form of photographic reproductions—often in fairly satisfactory color reproductions—and our children should be brought up familiar with these things as well as with fine examples of representation by the great masters of east and west.

When we have a community trained in this way, with understanding of the fundamental principles of all art, we may expect good taste again to become instinctive, and judgment, based on understanding, common instead of rare. There will be a widespread demand for good artistic performance. Moreover, the future artist will have had a good, thorough preparation for his later training, which, I trust, may be in the College and the Graduate School of the University instead of in the Art School. This system of art education is one adapted to the conditions of the present day. Many people long for a restoration of the narrow but comparatively safe traditions of the work-

shop system of the Middle Ages and the Renaissance; but at the present day when we have the art of the whole world and of all ages before us, and conditions of life and education are entirely different, such a longing is entirely futile. The art of the future must be based on thorough understanding—call it Rational Eclecticism, or simply Rationalism, if you choose; and I believe that in rational teaching in the schools, continued in the colleges and universities, lies our chief hope for the art of the future.

Discussion by DEBORAH KALLEN, *Museum of Fine Arts, Boston*

Drawing and Painting has not its proper place on the school program. There is not enough time, it is said, "for schools have so much ground to cover in many subjects." When I speak of schools, I mean Public Schools, though the same may be said of private schools. Public Schools are said to be the heart of this country. That is why, I suppose, we make so much of mental discipline. Everything that is done, everything that is studied is an exercise for the mind. There are many types of mind. Judging from how we educate there must be quantities and quantities put into a mind to make one quality. So the moment the child enters school he is initiated to tread that great high road which leads to that most enviable possession: a disciplined mind! It is not my purpose to discuss our general system of education, but I want to point out, that in the many subjects taught to the child, lies but one purpose. That is mental exercise. With all this stress on the so-called mental discipline, its purpose is entirely left out of all Art Teaching. I am not making a plea for mental discipline! I know of it only as the hoped for final outcome of our education. I ask, though, what we could hope for as the final outcome of the Art Education in our schools? As Art is taught in the schools, it aims for the production of objects of Art. It is done with an end as a beginning rather than with a means to, perhaps, attain an end.

The teaching of Art anywhere should lead to an interest and understanding of Art. Its purpose should be Education; social and ethical. By Education in Art I do not mean a knowledge of facts and incidents about works of Art, assorted in the order of the date of their occurrence. That would be history without Art. By Art Education I mean, training in a systematic and logical progression in the underlying principles of the technical performance of works of Art. No matter what the means of expression may be, such an education should give one at least, a well developed reasoning power within the bounds and limitations of the fundamental principles of Art. Developing the power to reason together with experience in technical performance *must* lead to appreciation and aesthetic discrimination. This is the purpose of my work with children. To develop through the medium of the Art of Drawing and Painting, that sense of Order, which will enable them to discern and understand Order in all works of Art, whatever the means of expression. I am reminded at this moment of what Dr. Denman W. Ross has written somewhere, as his meaning of Design. He says:

“By Design I mean Order in human feeling and thought, and in the many and varied activities by which that feeling or thought is expressed. By Order I mean particularly three things, Harmony, Balance, and Rhythm. These are the principle modes in which Order is revealed in Nature and through Design in works of Art.”

Through the understanding of the principles of Harmony, Balance, and Rhythm, is developed in the child the understanding of the likenesses in the underlying principles of the *different* Arts. Also the differences in the mediums of expression. Children quickly realize that all “human thoughts,” whether in language, in sounds, or in shapes and colors, are as important as the one thought they express themselves. Through this system of thought, they learn

the causes that have induced other human minds to create works of Art.

The course of Study may be divided into three distinct parts: "Pure Design," or Abstract Design; Story-telling Design, or Representation in Design; and Museum Study.

The purpose of the Pure Design is to develop independent thinking in the terms of lines and spots of paint. This stimulates the imagination and develops good judgment. The children begin with the simplest and smallest form of expression, the dot; the straight line; straight line with angle; area or "spot." Within these limitations they create examples of Harmony, Balance, and Rhythm. I follow the belief that children should first talk a language and think in it, before they read it. When they have gained knowledge of these principles through the experience in performing them, they are taken to the Museum.

The Museum Study is rather different in character and purpose than the Pure Design. From the Pure Design the children learn to think and talk in terms of lines, shapes, and colors, while in the Museum they learn to *read*. The study there leads to an understanding of Works of Art. The Museum is the laboratory where they gain technical knowledge in the Art of Drawing and Painting, through their understanding of, and love for, Design. In the studies made at the Museum they read and analyze, "the thoughts in lines, shapes, and colors," that other human minds have thought. Thus, unconsciously, they are influenced by good precedence. Aside from this influence, they gain knowledge in the historical development of Art; not from the facts but from the causes. This is due to the practice of Pure Design. Pure Design being the most elementary form of expression, the child naturally first turns to the most primitive works of Art. It is interesting to note the different stages of preference with the children. The younger the child is, the more primitive the taste is

likely to be. Though, I have not yet encountered a child who has laughed at the grotesque in the primitive.

The visual memory is a phase of memory, the development of which, has been sadly neglected, in spite of our many attempts to develop memory in children. There are many ways of doing this, but most satisfactory is the one in which the child is not conscious of memorizing. When normal children go to works of Art prepared with principles that govern all Art, they read into them intelligently. They absorb through their understanding of the principles, rather than by memorizing the elements that compose a work of Art. For them there is no question of the "good eye." Nor will they have need to drudge and drudge, until there is nothing left but the "good eye," (it has already become bad) and the closed mind.

Lines and shapes should be definitely read like words, and colors like all other formulas should be analyzed. I say this of color, because a color has in reality three attributes. The Name, or the kind, the Intensity, or the brightness, the Value, or the lightness or darkness. (I give the terms the children use). The first of the several stages of Museum study are exercises in shape reading, and color drill. Just as the child learns to read words by sounds that make words, so he learns to read shapes by following the direction of lines that make shapes. He begins from the highest extremity, following the direction of the line on one side to the lowest extremity. There he stops (for he "never goes backwards") and begins again from the highest point, to follow the direction of the line on the other side until he reaches the lowest point again, thus completing his reading.

Color drill may be called color reading. The scale in color is treated like the scale in music. The child first discovers that color reading is description of color, and that to describe a color, he must give its three attributes. The Name (kind), the Brightness,

or dullness, the lightness or darkness. The Value Scale, or the scale of light and dark, with complete absence of color, is performed first. Because a color, the Name of which is given with its degree of Brightness, and not its position in light, means nothing. The description is incomplete, therefore not clear. The Value Scale is taken fully; the seven steps between White and Black. If a child can be taught to carry seven steps in sound, he can be taught to carry as many in color, and he does, with comparative ease. The purest color pigment that could be found is then given to the child, in yellow, red, and blue. He finds the position of these colors in Value Scale, and from these he deducts and adds until he can find the six important colors and their positions. The intermediate colors adjust themselves as a matter of course. In this way the Value Scale with the colors in their full intensity is completed. To find the degree of brightness or dullness of a color involves fractions. This is done by taking the whole, or full intensity, and dividing it; first in halves, then dividing the half and the quarter. This is perhaps, the most difficult of the color exercises, but not beyond the comprehension of the child. If he can divide an apple into halves, quarters, and eighths, he can do the same with color. And just as he can think 1, 2, 3, 4, 5, 6, 7, 8, so he can think $1, \frac{1}{2}, \frac{1}{4}, \frac{1}{8}$. This is an excellent exercise for developing the sense of proportion in mixing colors. Shape reading and color analysis is practiced and practiced. Separately first, until the ability to read shapes, and to analyze colors increases. Then the two are combined into one exercise, until the child is able to read and analyze a piece of composition.

This is the only preparation there is for the Story-telling Design, the purpose of which, is to train the visual memory, and to develop the pictorial imagination. In the Story-telling Design is shown the independent thought developed through the practice of Pure Design, and the knowledge gained by Museum

Study. The stories chosen are those that have for characters forms the children have become familiar with in the Museum or elsewhere. If it is a long story, each child chooses what interests him. The incident is drawn, and used as a motive to be repeated into a design. Fairylore of all kinds offers material for this exercise, which makes it delightfully attractive to the children.

How such training develops children can be seen by the result of work that was done in the summer, and from drawings made from the experience. In the summer we picnicked once a week. The purpose was to get material for the memory work that was to be done in the Museum class room. I shall never forget that first picnic! Never have I had to plan anything for the amusement of the children. They explored and investigated with all the joy of childhood plus the intelligence awakened by their previous training. Without a suggestion on my part, they sought the principles of Design in Nature and they found them. It was a great experience for them to discover on their own part, that the principles they have thought and practiced were ever predominant in nature. Aside from the keen observation developed through the practice of Pure Design, one needs only to look at the drawings made after these picnics, and from their experience, to be convinced of the worth of this training together with Museum Study. As crude as these drawings may be, there is not a suggestion of depraved taste in any of them. This comes from the close association with works of Art in the Museum. 'Tis true that there is also an influence of the types of Art they have studied from. But such influence as evidenced in these drawings is rather desirable. The influence of the Persian and the Japanese painting is perhaps strongly felt; but only in the mode, never in the character. Nor are the children limited to picnic scenes. Perhaps the most interesting of these drawings are those depicting scenes from the life around them. A deserted track, with dirty wasted little chil-

dren picking bits of coal, the Public Market with all its chaos, and yet performed with a sense of order that would delight the greatest lover of Order. The Public Playground, with its delight of swing and motion. The ice slide, thickly crowded with joyous exuberant youngsters. By the very expression of their dingy little figures we can tell that to them, at least, life is worth living. And yet these performers have never studied anatomy or drawn from the cast or model! All these drawings are expressions directly from the live experience of the children. And what a variety! Emotions that come from all types and phases of life. They tell of them as naturally and as easily in the language of lines, shapes and colors, as they would in the language of words. Can there be a better proof of the value of an orderly training in the Art of Drawing and Painting?

Whether this will have an influence on Art, cannot yet be said. But, if Art is the final outcome of the Artist's life, this must have its bearing. The ethical influence is more important than the works of Art that may be created. The quality of the work produced varies; all the children do not distinguish themselves. The aim is not to train Artists. They will come as a matter of course, and those who will not be artists will also be distinguished; for they will have inner resources enabling them to appreciate the beauty in Nature and Art. In them lies the hope that the standards of technical skill in the trades and professions may be raised. They will be happy men and women. Not that they will have *much*, but that they will want *little*.

I have listened with great interest to your questions and discussions. There is but one answer. As early as possible begin with the children; that their interest in Art may not be killed before it is awakened.